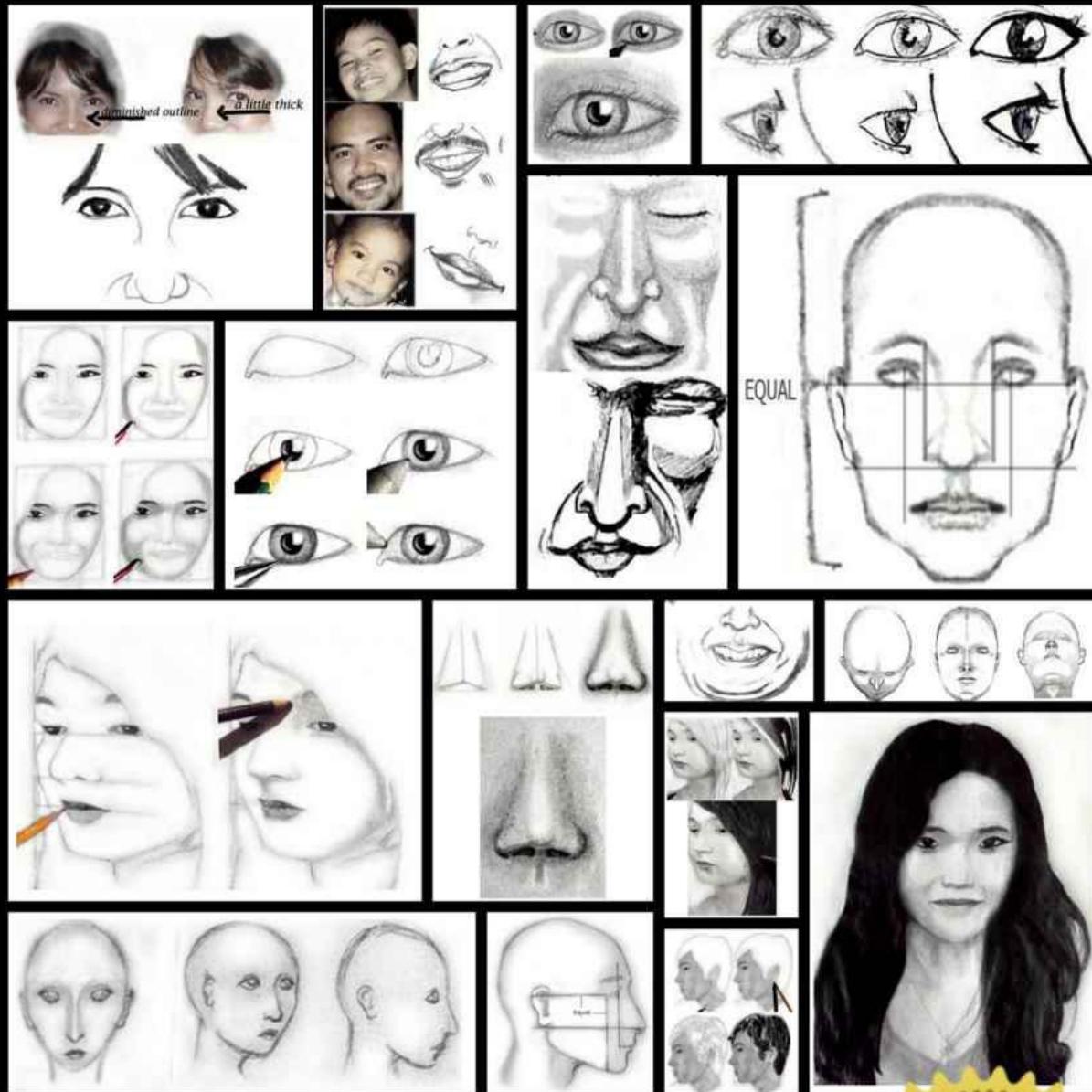


Learn How To Draw

Faces and Portraits

For The Absolute Beginner



How To Learn Book Series

JD-Biz Publishing

By John Davidson and Adrian Sanqui



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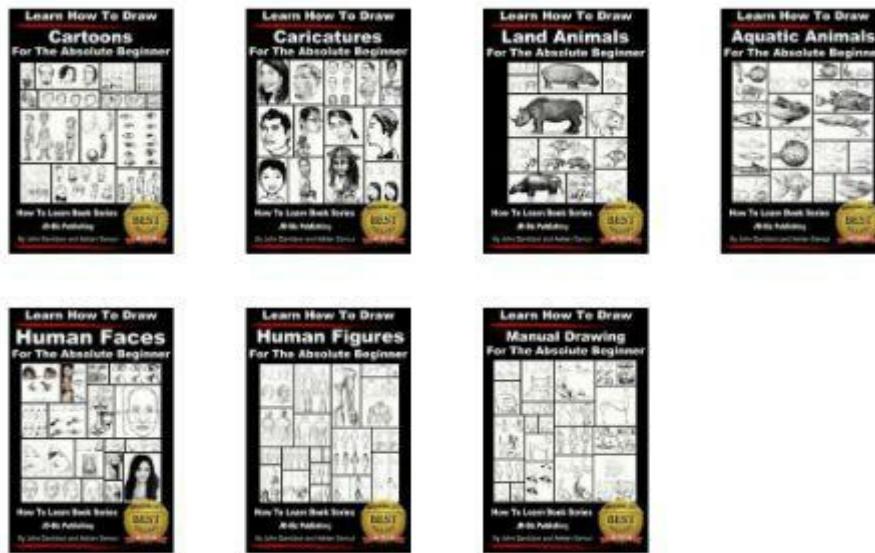


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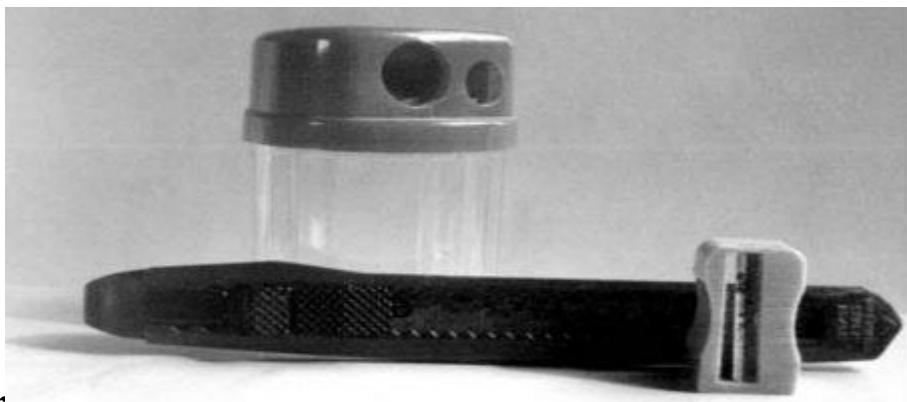
The most important tool you need to be able to enhance your drawing skill is a medium that can be corrected in case you make sloppy line strokes. It is better if you have pencils of different grades so you can have the kind of lightness or darkness you want to make. The 'H' engraved

near on the pencil's tip (side of eraser) stand for "hardness", it ranges from 2H to 9H. A pencil with only an "H" mark and doesn't have a number means 1H, the most common grade of a pencil (pencils without grade marks) is usually a 2H pencil. The "B" marking on the pencil stands for "blackness, this means the pencil produces a darker marking and is softer than H pencils. It ranges from HB (hard and dark) to 9B (very soft and very dark), and this means the higher the grade, the softer and darker it becomes.



Mechanical pencil

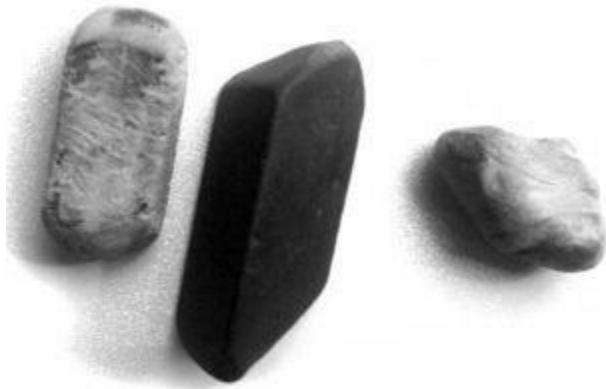
A mechanical pencil has a consistent wick or point which makes it easier for you to maintain the thickness of the line marks you produce, instead of sharpening your pencil several times just to have a thin and constant fine point. Different grades of lead or graphite is also available for refilling your mechanical pencil, just makes sure that the size of the point your pencil has is also the same as the pencil leads you refill it with.



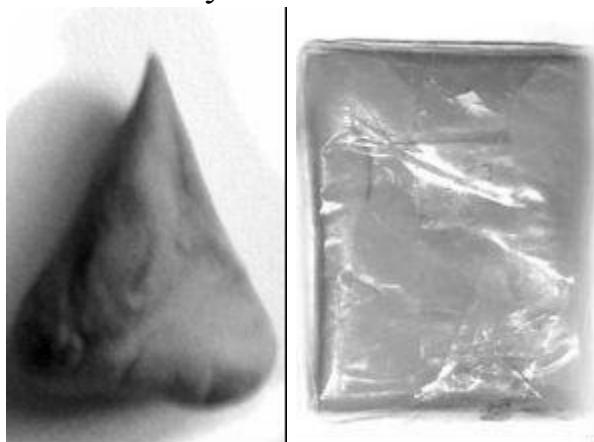
Sharpener

A regular sharpener is quite dependable if you are using H and low B pencils, but if you are going to use it to sharpen a pencil with very soft graphite cores, it may keep on breaking, most especially if you will use it for a charcoal lead pencil. A good substitute for regular sharpeners is a cutter, so you can easily control the pressure just enough to expose the core and make a fine point. Cutters are often used if you want a "chisel" point pencil that is very helpful for thick and thin linings.

Erasers



Having an eraser is essential if you are going to use a pencil for drawing. Choose a rubber eraser that is soft and not the ones that leave a faint color or worst is a scratch on the paper. Don't leave your eraser lying around on the table or just anywhere, keep it on a pencil case or anything that can protect it from being exposed to air for too long because some erasers (cheaper ones) harden when it's left to dry out.



A kneadable eraser is very helpful for making highlights and reaching hardly accessible areas such as the gloss on the eyes or light portions of fingernails and such. It usually looks like a gray slab or a small bar of clay that can be molded or deformed to any shape you desire. It doesn't rub off the marking like usual erasers, but instead, it lifts off the graphite from the paper, like absorbing it. Instead of rubbing the eraser with a certain pressure to remove a marking, carefully dab on the portions you want to erase or decrease the applied graphite or charcoal, until you recover the brightness (whiteness of the paper) you want.

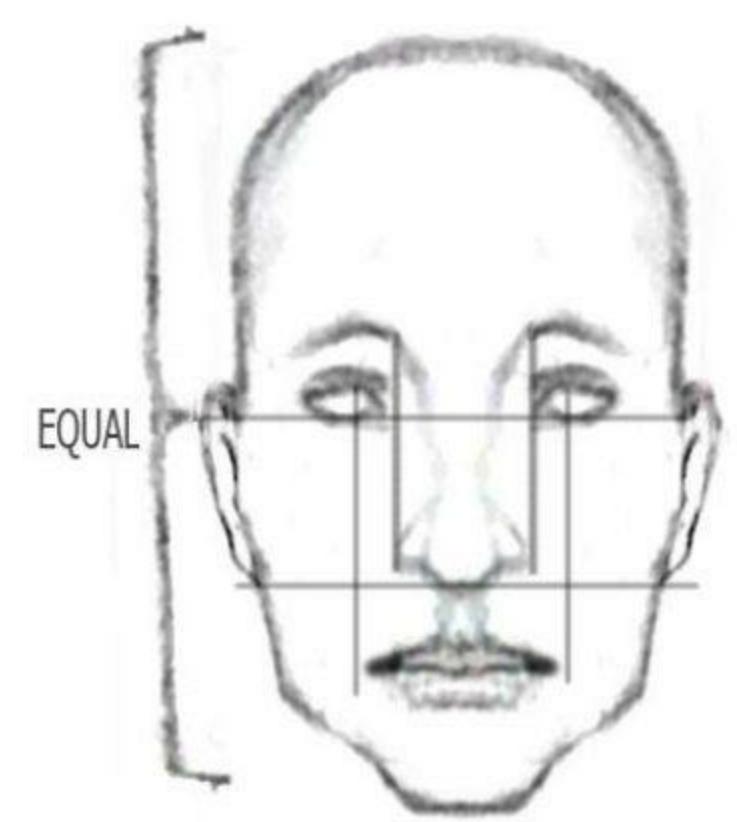
Smudge stick

A smudge stick is used for smearing the shades on the portions that are hard to access. Some artists dull down the other tip so it can be used for distributing the shades on the general areas. To avoid ruining the smudge stick, use a sand paper to make a blunter tip or to make it even pointier.



Basic head layout

There are few characteristics of a head that is relative to almost everyone, this similarity in measurements will be your guide if you are to construct a face when drawing a portrait.



- The eyes are positioned below, above or right at the center of the head's perfect-center level. It is usually aligned with the upper tip of the ear.
- The head's space above and below the eyes' location are equal.
- The nose wings are usually aligned with the tear ducts, and its nose ball is aligned with the ear lobes (this similarity changes depending on the person's age as the ears grow bigger).
- Both tips of the mouth are nearly aligned with the center of both eyes.

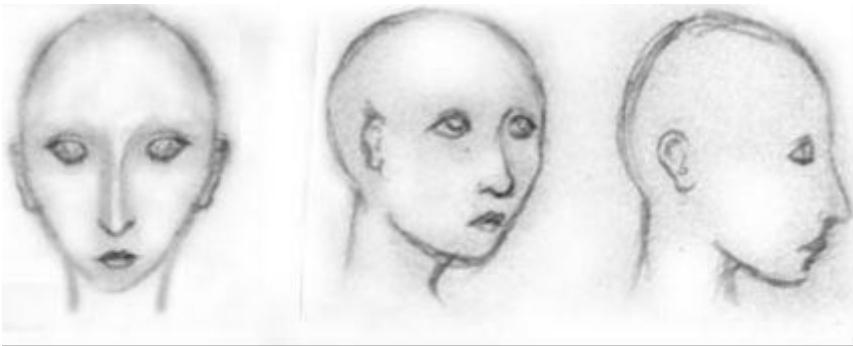
Although you will surely encounter a person that has a little difference on these measurements, it would be easier for you to identify his or her unique proportion value if you have the knowledge about what is most usual.

The familiarity to different angles of the head is essential when drawing faces.

Head shapes differ in every angle. The position of each facial feature gradually changes as the head makes a quarter turn. And as it turns further on one side, their sizes slightly change and

the features reveal their unseen angles, thus, totally changing their shape.

A head facing in a perfect front view would have two equal sides most of the time, while a head in a quarter angle view shows the outline of the nose bridge which cannot be portrayed perfectly when in front view. The lips would reveal its thickness as it loses the exposure of its further tip. And the further ear and eye will lose its exposure as the head turns further on the side.

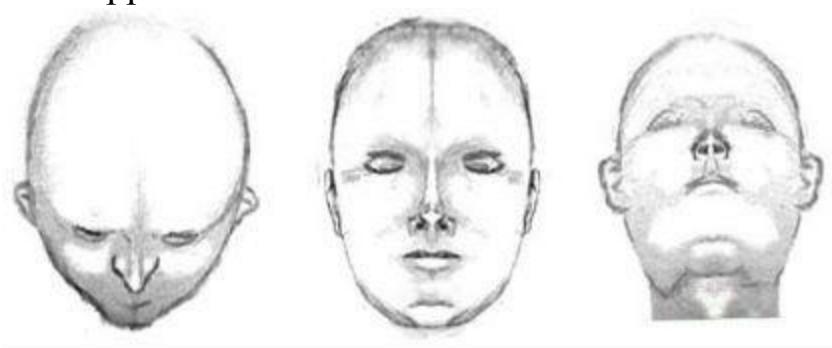


These natural gradual adjustments happen when the head moves horizontally.

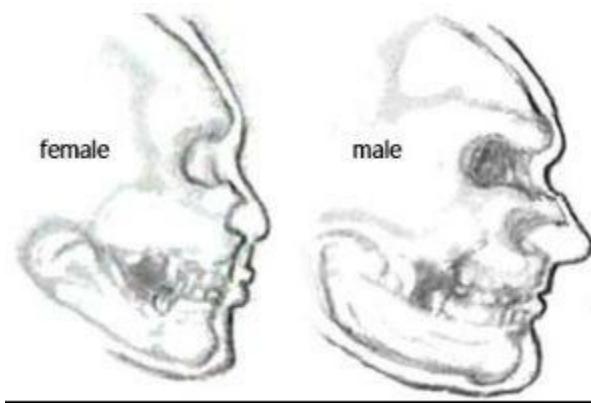
Unlike horizontal movements, when a head moves in a diagonal direction it changes the diagonal thickness of the head dynamically, thus, the facial features follow.

Each facial feature comes closer together as the head leans further. The nostrils become totally exposed as the nose ball clearly establish its distance from the plane (face surface).

The thickness of the lower lip can be easily conveyed as it overlaps the upper lip, and the eye shapes would appear flat.



When the head moves downwards, the nose (depending on its height) would overlap the lips, and the eyebrows (depending on its thickness) would slightly overlap the eyes. The height of the neck would be hidden as the top of the head becomes clearly conveyed, totally changing or rather hiding the face's horizontal height.

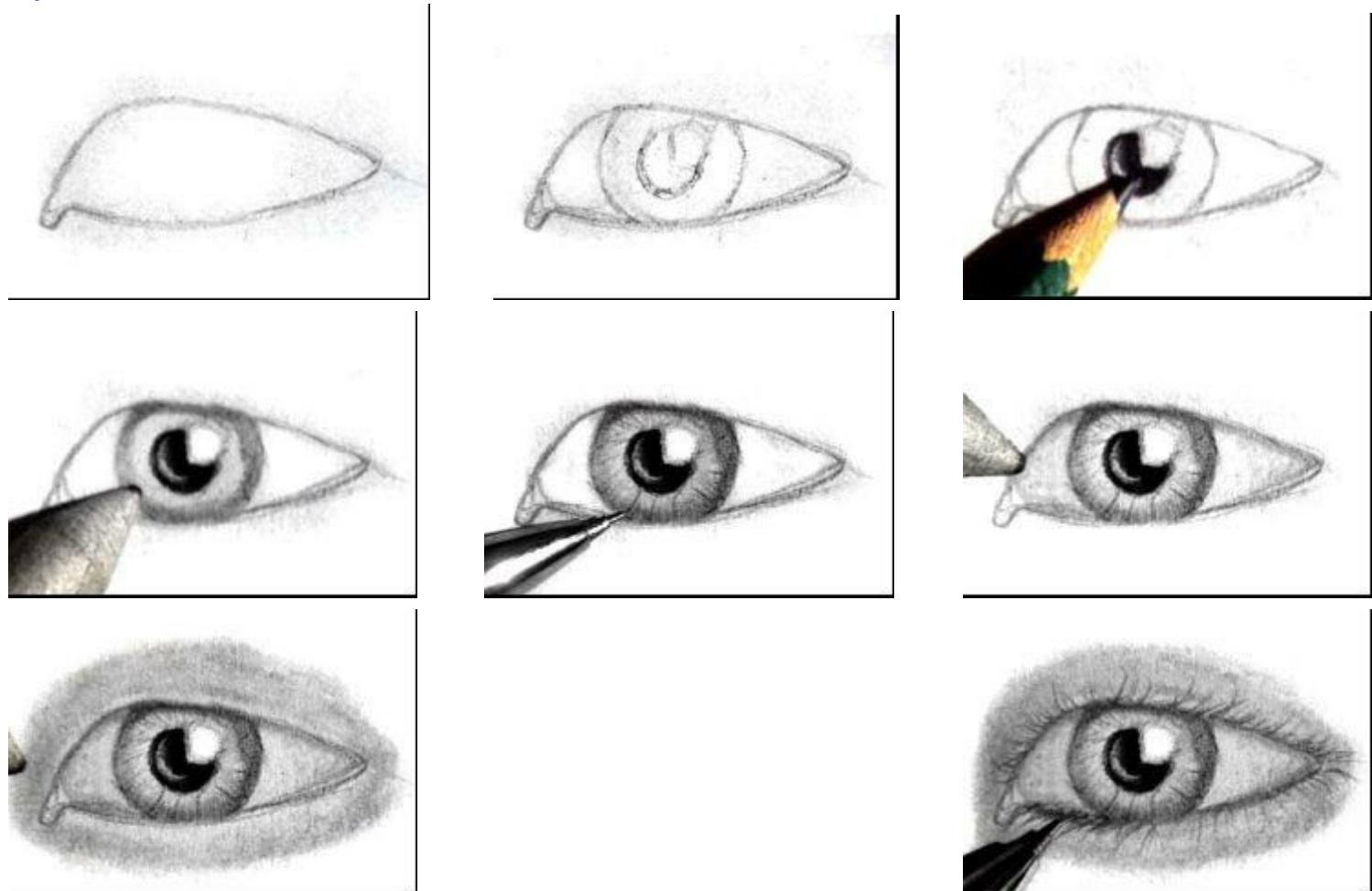


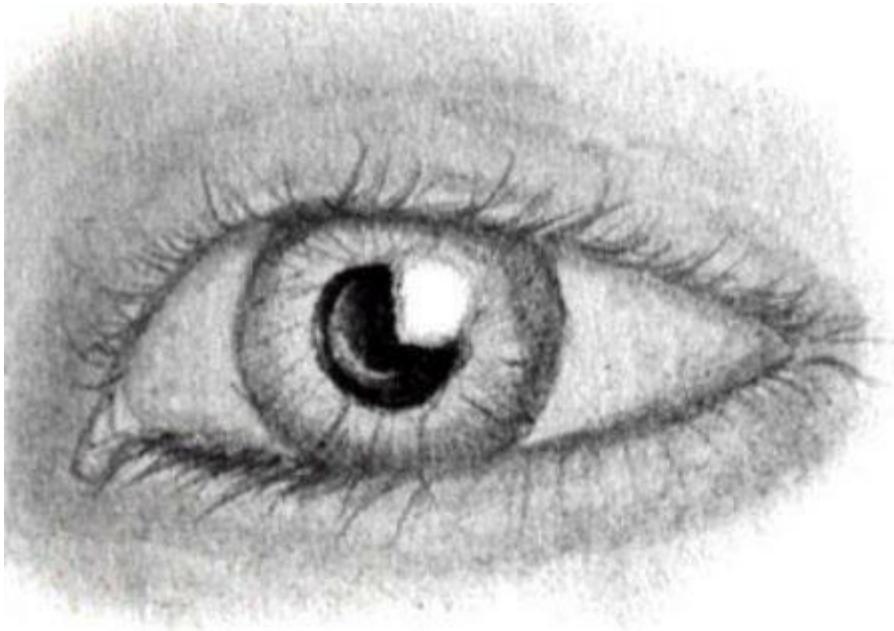
The facial ridges of males are more defined and prominent compared to females, especially the nose bridge, Brow Bridge and the jaw line.

But there are few cases in which the shape of a man's profile looks more feminine than usual or vice-versa. In this case, you have to rely on the facial features he or she have to clearly portray his or her gender, such as thick eyebrows or any facial hairs for men or pouty, glossy lips and long eyelashes for women.

Facial Features

Eyes

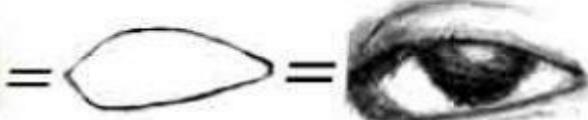




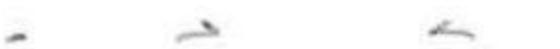
Drawing a certain eye shape



Give less attention to the other parts and focus on the outline. Observe if there is any lines which are straight or slanting, if there is any overlapping lines, how the curved lines meet the end of the other, etc.



step 1



step 2



step 3



complete



- Establish the length by putting indentations, mark the side edges of both eyes, in this way you can see if you got the space between the eyes right.
- Mark the height of the eye opening, start with the highest and lowest point, see the stable curve with most length, in this way you can easily capture its shape as you completely understand the figure.
- Draw the primary details such as the visible folds and the sphere.
- Finalize by putting the other minor details.

Not at all times that both eyes would look the same, the angle of the head, the manner of smile or rather the facial muscle stressed by any facial expression would easily change the eye shape, there are cases in which you should look at the eyes as individual shapes having individual appearances.



The manner of rendering eye shapes depends on how long you could take time working with the details and what medium (pencil or ink) you are going to use, but the specified shape should still remain with most importance and less on how you are going to initiate the detailing.



The exposure of the sphere (iris and pupil) depends on the degree of the eye opening; this also determines the exact eye size of your character or model.



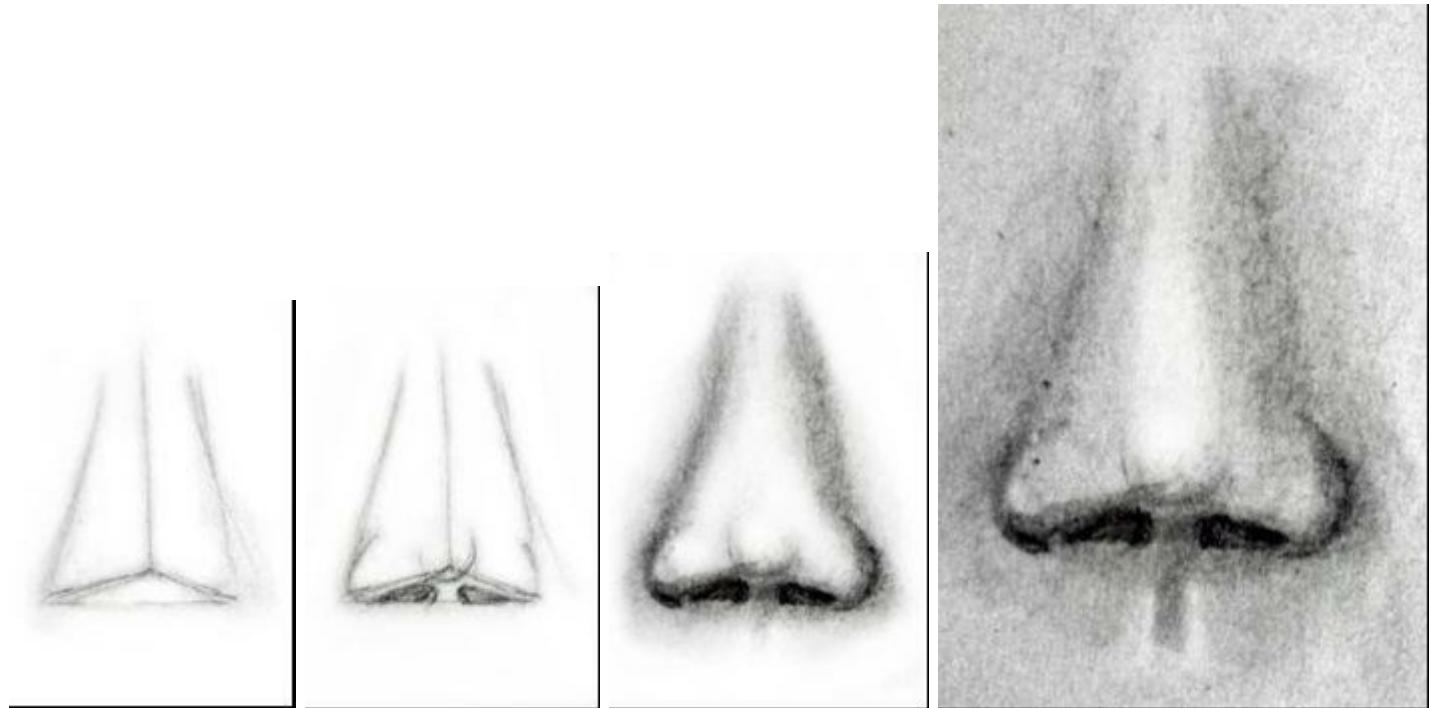
When exaggerating or drawing eyes as a cartoon, the size of the sphere must still maintain its size or at least close to it, if you are going to maximize its size in any way, you should only change the distance of the lids and not the size of the sphere. However, not all types or looks of

the eyes could be enlarged; and when illustrating a model, the likeness of your portrait's eyes to your model's can be easily affected if the exaggeration is misused.



You must keep this idea in mind as you invent or copy a certain type of eye, this fact will be your guide if you want to draw eyes properly as a cartoon or such.

Nose



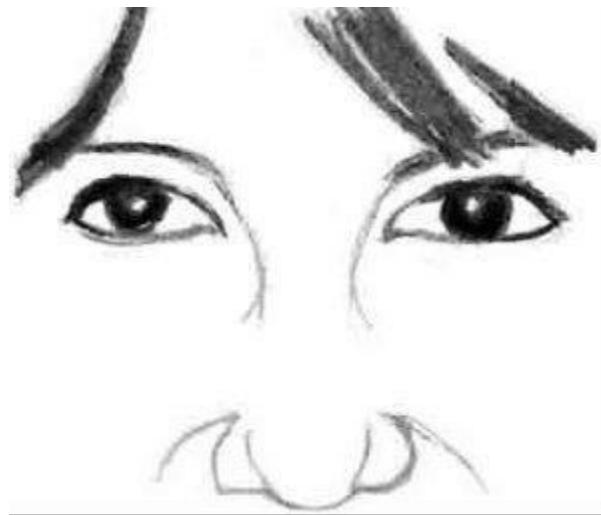
Noses with undefined nose bridges



Some kinds of noses or nose angle (front view) are better portrayed by not defining or outlining the nose bridges completely, whether to signify the part that is near the apex (nose ball) or to portray the lowest portion of the nose bridge.

Diminishing lines are used to establish a certain part that blends with the general tone of the image (skin tone), just like how you can't define the actual length of a nose tip with certainty if the head is facing the front. A diminishing thin line is used to establish the wideness of any edge line with uncertain height. From the part that connects to the eyebrows, the lining gradually fades out as it goes down and reappears again at the lower end where the nose ball and the rest of the nose details are established.





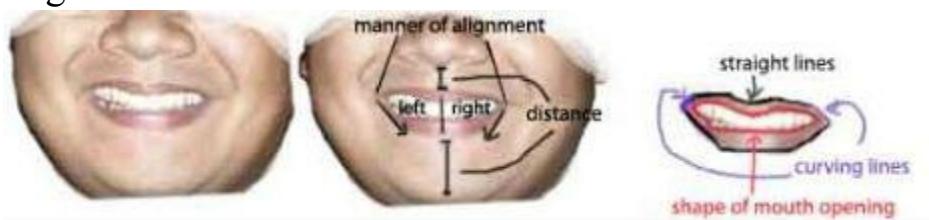
There are several reasons why a specific lining of the nose bridges would lose an obvious visibility, it could be its thickness, height, a sudden unique shaping or even the direction of your point of light. It is easier to point out this portion if you are to base on a photo since you could easily see what portion of the nose you should not outline, and in live, it is better to ask your model to turn his/her head in the side or in a quarter angle for a while to examine the exact look or shape of his/her nose for a better approximation.

Mouth

Knowing a certain mouth shape

Just like all the other features, drawing a mouth starts with its simplest appearance which is the shape.

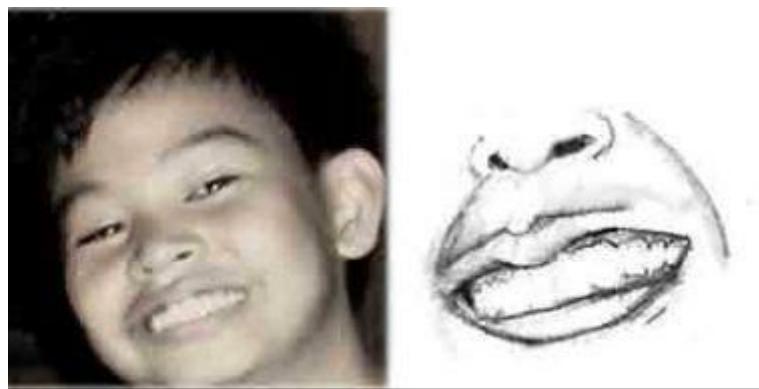
Examine the form of the mouth shape from top to bottom, and then from left to right, how it is aligned to the nearest feature which is the nose or chin and how or what its basic shape is.



Observe the line ends of the upper and lower lip and how it aligns to each other, and the simplest shape formed by the mouth opening. See if both sides (left and right) of the mouth look exactly the same. Look for any straight line and how it connects or continues with a curved line. You can usually find an angular line starting from the tubercle of the lip.



The identical edges and shape of the mouth can change depending on the head's position. But a common smile, opened or closed mouth, and without any different or unique mouth features, can be easily figured out if the face is in a front view.



Portraying dimensions of the features become more realistic when applied with shading. The

outlines of its parts are portrayed differently when using pencil or ink. Ink sketches do not have gray tones which is an easy part when using pencil.

In pencil smudging



In hatching



Measuring via Eye size

The common way of obtaining the proper measurement of the face is by using the length of the eye.



- Start your drawing with one eye. You could just place the two indentation marks (we only need the approximate length at this point)

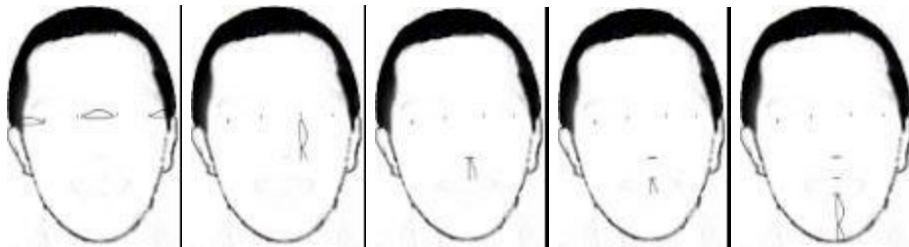
- Use your thumb to obtain the measurement of the eye. Place the tip of your pencil at the inner edge (tear duct), then place your thumb on the other end of the eye shape.

- Place the tip of your pencil on the inner edge line (tear duct) then rotate your hand in a perfect 90 degrees. Leave an indentation mark, and then initiate the same process to approximate the height.

Hold on to that measurement because you are going to use it to approximate the distances of the other features between each other with that.

To make sure that you would keep this measure for a little while, use the other hand that you are not using to draw (use your left hand to measure if you are right-handed, or vice-versa).

Check the distance of the outer edge line of the right eye from the main outline of the head shape. It is usually “half” the eye size away from it. But this measurement is most often different on both sides depending on how the head is specifically angled even if it seems to face the front view perfectly.



- The gap between the eyes is usually “one eye” away from each other.
- Mark a reference line to make sure that the distance you are measuring is perfectly horizontal.
- Once you have already established the left eye, check its distance from the main (head) outline. Double check your measurements and make sure that you have established equal distances on each eye shape from the main outline.
- Before marking reference lines for the alignment of the nose, measure its length by using the same process.

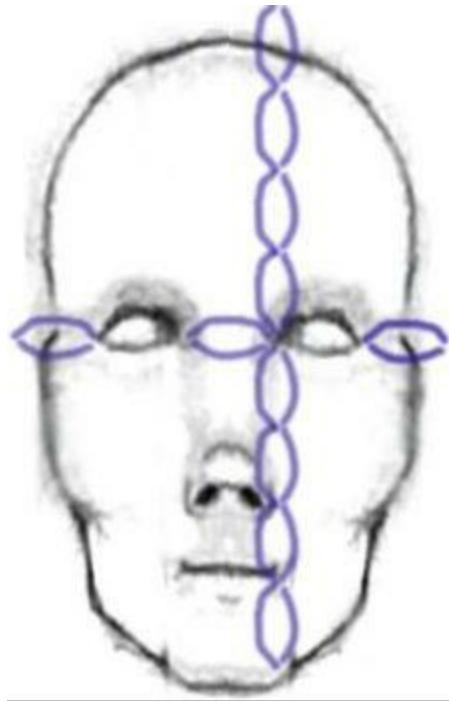
Noses are usually “one eye” size long as well. But some cases may vary (same goes to all the other features) observe the face of your model and check if does look like “one eye size” long, it might be one-and-half, but it is rarely or rather never two eye size long.

- Once you already measured the length, put indentation marks to serve as a guide for placing the reference lines for the nose.

The lips usually reside at the center of “one or one and half eye size” from the nose and to the outline of the chin. It is less likely that the space to where the mouth is would have a room equal to two eye size because this would make a significantly long chin (just like the measurement of the nose).

- You can measure the distance of an opened mouth by locating the upper outline of the mouth’s shape first, and from that indentation mark, locate the length of the lower outline.
- Once you have measured the mouth shape, check its distance from the chin.

However, the standard measurements of the process could vary depending on the thickness and length of the face you are drawing, especially if you are basing on a live model or a photograph to make a realistic portrait of someone.

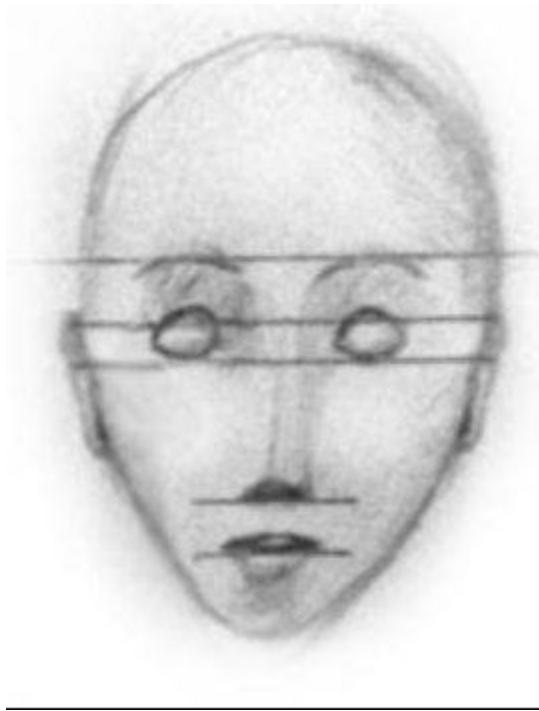


The standard measurements are intended to give a hint on how to obtain the distances of the facial features easily.

The eye’s length is used when drawing a head facing the front only, but it can also be used on other head perspective for obtaining the distances of the features diagonally.

Front View

The important factor when drawing a head facing the front is to make the facial features aligned, just as how they naturally are.



Gradual changes in size and shape depends on your viewpoint of the subject. Even if the subject is not moving, little changes might occur if you are not looking at him/her on an even eye-level. So make sure that you will not change your level of viewpoint while you are still at the process of constructing the head's shape and the shape of the facial features.



Our model

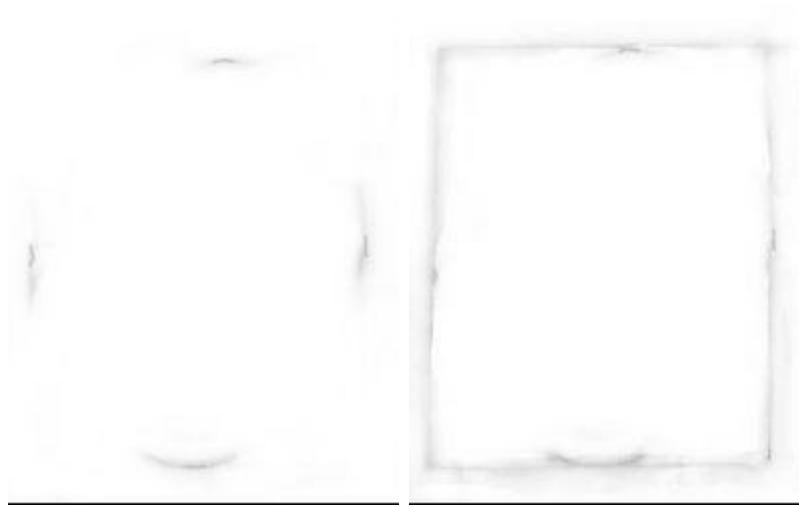
An easy way to get the certain shape of a person's head is by starting with a box. Make a box that is big enough for the size of the head portrait you want to make.

Starting with a box will easily limit the space that the head would occupy on your medium (paper, canvas, digitally etc.), so it is much easier to see things through and convey the head's shape via freehand rendering.

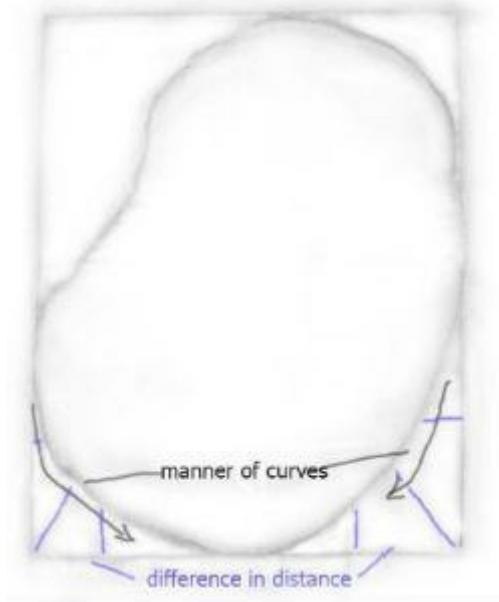
Take note that using a box is to approximate the face's shape (face) alone. Do not include the ears, hair or any other details yet.

Establish the height and thickness of the head by putting indentation marks to convey the distance from the forehead and down to the chin.

Establish the thickness by putting indentation marks on the most dominant sides on the horizontal sides of the head which are usually the cheekbones or thick jawbone.



- Base on the distance on each indentation marks you have made and draw a box. Use a ruler to be precise in the measurements to obtain an equal length and height.
- By basing on the space given, define the shape of the head. Observe the space on the certain outline of the forehead on both sides.
- Establish the precise outline of the jaw and down to the chin.

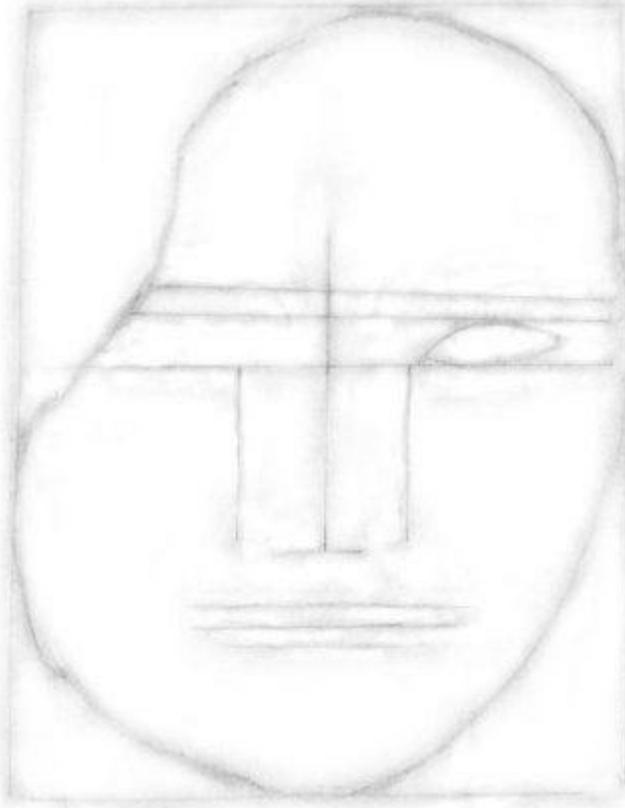


Make sure that both sides are equal (or relatively different like this example) before proceeding to the next step.

Once you already have the proper head shape of your subject, establish the measurements of the facial features.

The most difficult part in proportioning a face in front view angle is the alignment of each facial feature.

To initiate this easily, use reference lines and indentation marks to guide you along the process.



- Draw 3 horizontal lines for aligning the eyes and eyebrows.

Take note of the distance between each line, and make sure that they are perfectly horizontal according to the plane (face).

- Establish the length of each eye by putting indentation marks.

Make a mark on both sides to establish the edges of each eye to establish both of their endpoints.

- Draw a diagonal line to establish the proper length of the nose.

Mark two lines starting from the middle of the reference lines you have made for the eyes.

- When the length of the nose is established, draw two more diagonal reference lines equally on both sides to represent the thickness of each nose wing.

The ends of the nose wings are usually aligned not far from the inner ends of both eyes. Start the lines on the tear ducts and align it to the first diagonal line. (But some cases may vary since other faces have thick nose wings or noses with big and round nose ball, or vice-versa)

- Draw 3 short reference lines to establish the proper placement of the lips.

The first line would establish the distance of the upper lip from the nose, the second line

would represent the wideness of the mouth, and the third line would establish the thickness of the lower lip. The mouth's wideness is usually aligned at the middle of each eye, but again, some mouths are significantly wide or vice-versa.



You can already see if there are any disproportions and misalignments at this point.

Render the shape of the facial features, check each portion by measuring it (via eye width).determine if any changes and corrections are needed while it is still just a shape, it would be hard to make corrections when the shading is already applied.

- When all the features are set to place, erase the indentation marks and start applying the shades.



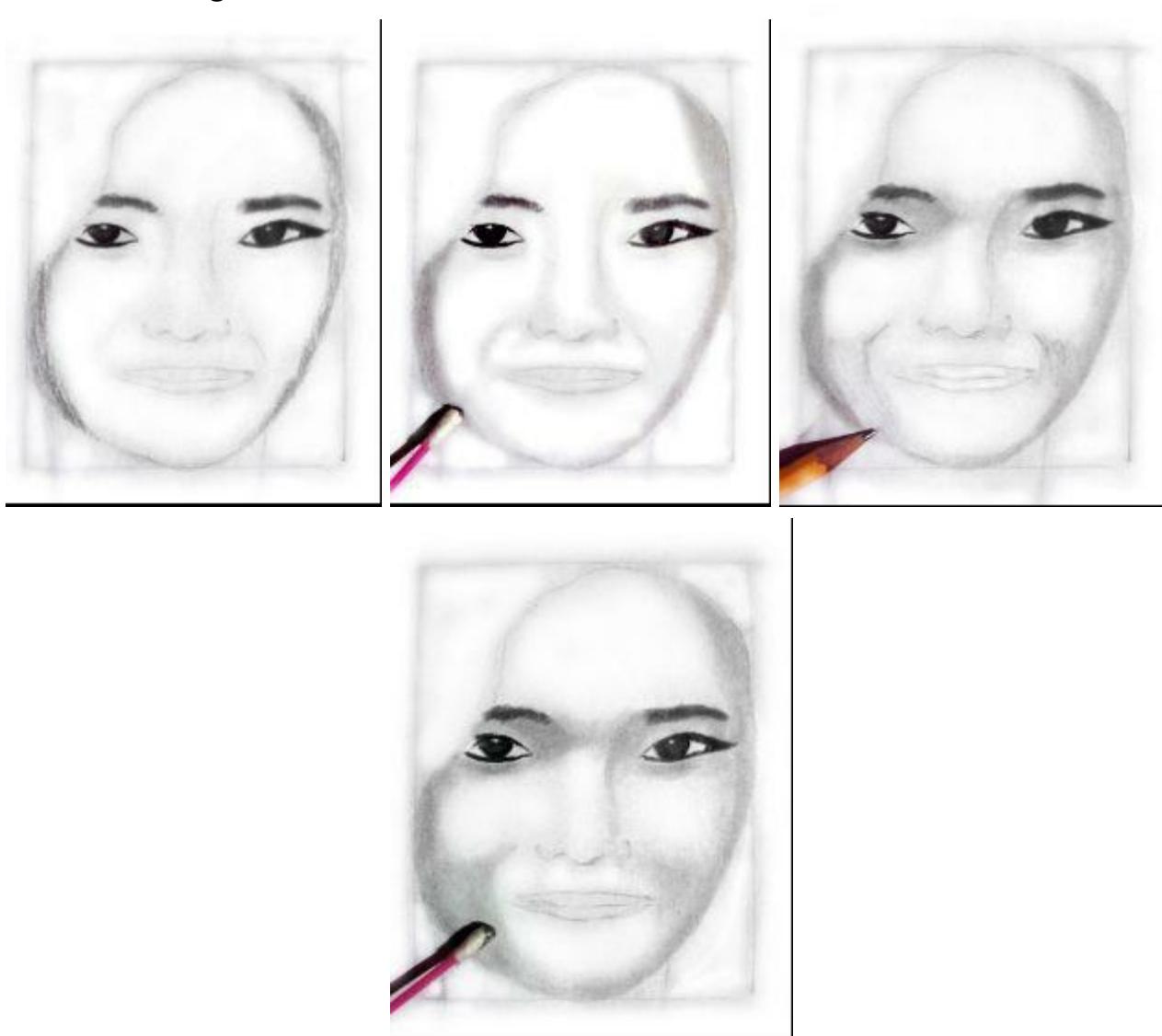
- Apply the tone values by starting with the darkest tone that hardly needs blending/smudging.

I simply pushed-synced the lead to the paper by pressing it with a smudge stick, just to make

sure that the dark tone won't be smudged easily by accident. At the same time, this process of syncing gives the pencil markings a very minimal blur to give the eyebrows a more realistic texture.

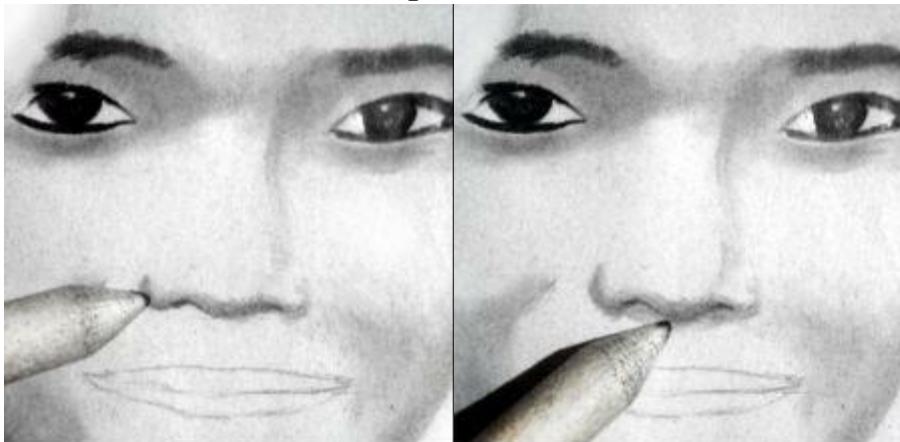
- Lightly apply the gray tone (ordinary grade 2 pencil or soft gray charcoal), start at the parts where the dark grey tone will come from which are the edges (right next to main outline).
- Carefully smudge/smear it with very light hand strokes.
- Smear the shading inwards (from the portion you shaded, and to the inner portion of the face).

Pay a close attention to the natural planes of the face (based on the photo) as you smear the shade, the light gray tones can be achieved by using a pencil with a harder lead, then use the same medium (in this case, the cotton bud) you used to smear the darker gray tone to blend the shade values tones together.

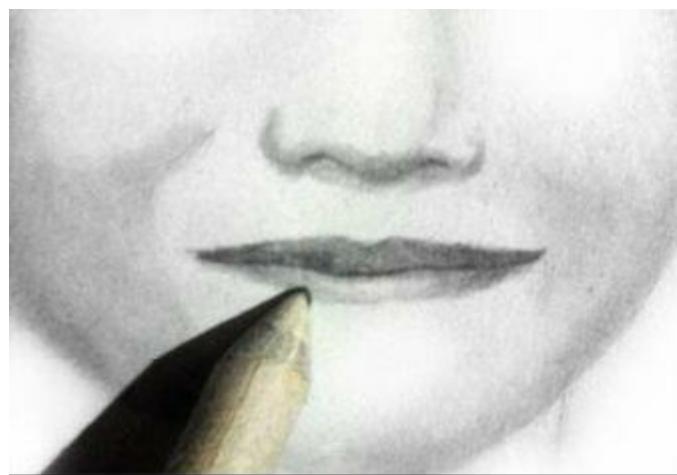


The lightest gray tones can be achieved even without using another pencil; you can simply use what's left on the cotton bud or the smudge stick you used before.

- You can use the stains on the smudge stick to reach the small portions that need mid-gray values such as the shade below the nose and nostrils. Use this to apply the shades on the lips as well.

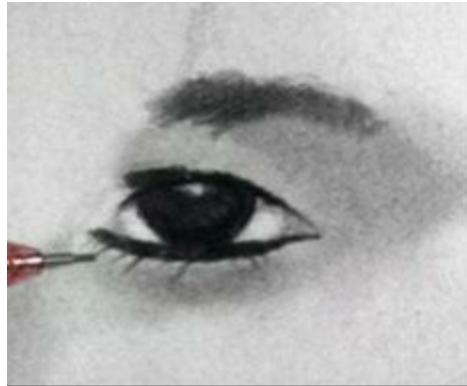


The tone value depends on how much pressure you put on the tip of the smudge stick and how many times you get back on the same spot.



- Keep on smearing the shades to even out the different tone values and make

them work as one. This will make it appear as a realistic skin tone having different planes (facial dimensions).



- Use a mechanical pencil with a fine point (at least .5 or .7mm) to define the small details such as the eye lashes.



The same steps are initiated to define the skin tone value of any further exposed skin such as the neck. Take note of the shadows right behind the chin and jaw area.



- Observe how the hair flows and establish the contour.

It is much faster to convey the dark rows first (if it's a dark toned hair); this can be easily initiated with a soft charcoal pencil.

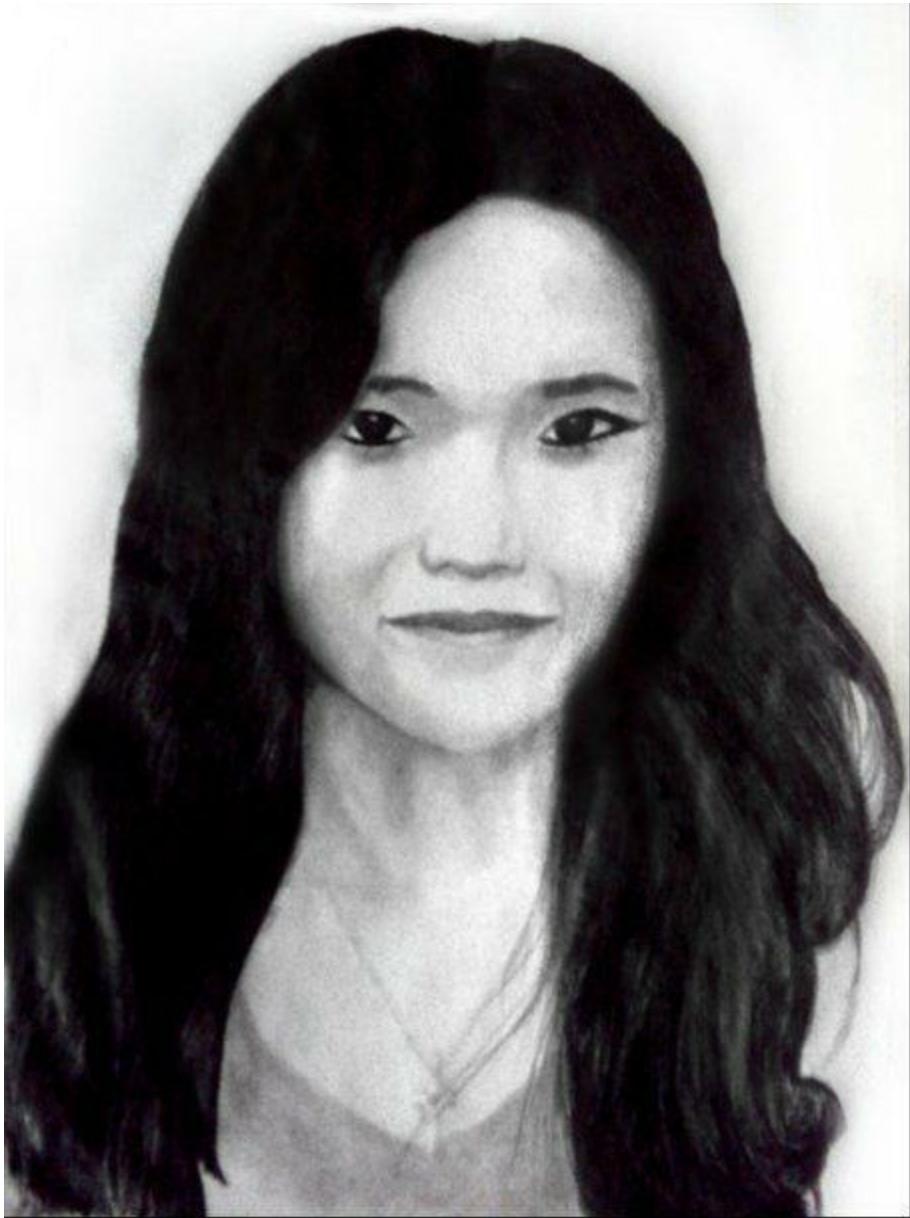
Leave the bright rows (highlights of hair) unmarked so it can serve as a guide for the latter part.

- Use a mechanical pencil with a dark lead (3b or 4b) for completing the establishment of the hair flow. Use it to draw the hair strands that strayed out from the main shape as well.

Initiating this portion with a fine point will make it look more natural and realistic. Keep on filling the hair with line strokes that follow the hair style

Finally, blend the inner portion of the hair by gently smearing it with a smudge stick. This will produce thin shadows around the face that will make it look like a part of the whole drawing and not an object that merely overlaps the face.



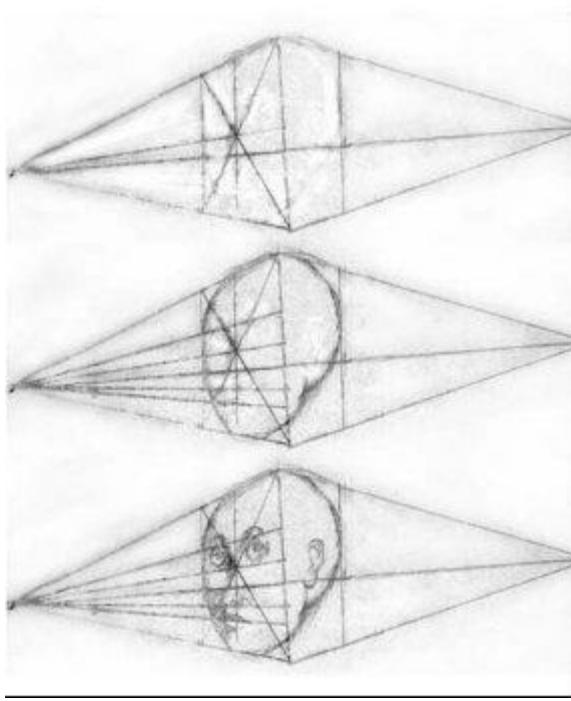


Quarter View

Most artists prefer to draw a face in a quarter angle view because it exposes the shape of the nose bridge and the jaw line. It also gives a better definition of the ridges (cheekbone, forehead and eye socket) of the plane (face) on the farther side of the head.

To approximate the distances and the gradual change in size of the facial features, use reference lines in perspective.

Lines in perspective are reference lines that begin or end in a spot called vanishing points, the vanishing point represents the certain spot in which a horizon (person's sight) outlines the farthest space a human's eyes can see. Every perspective lines needs a vanishing point to base upon. Thus, the position of the vanishing point is very important before marking any perspective lines.

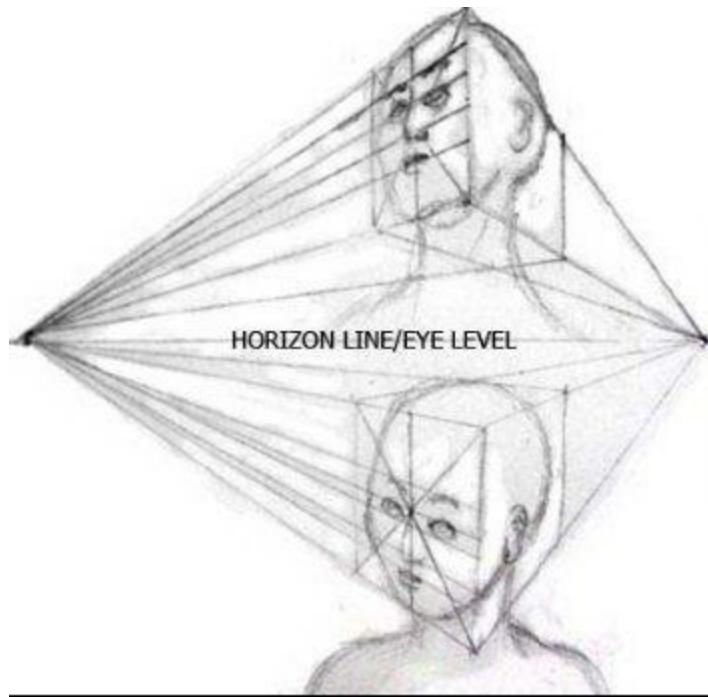


An easy way to draw a head in a quarter view is to start with a quarter-angled box.

- Use 2 vanishing points

The first vanishing point will serve as a guide for aligning the facial features perfectly; the other vanishing point is to establish the mass of the head and the placement of the ear.

- Observe how the head is angled, if it is evenly aligned or if it is slightly tilted or vice-versa.



If the head is viewed above the eye level, the diminishing lines will automatically extend

downward. And if the head is viewed below the eye level, the diminishing lines will extend upwards.

If the head is positioned right at the center of the eye level (which is most common when drawing a quarter angled head), then the diminishing lines will just simply gradually adjust according to what parts are positioned below and above the horizon line.



Our model



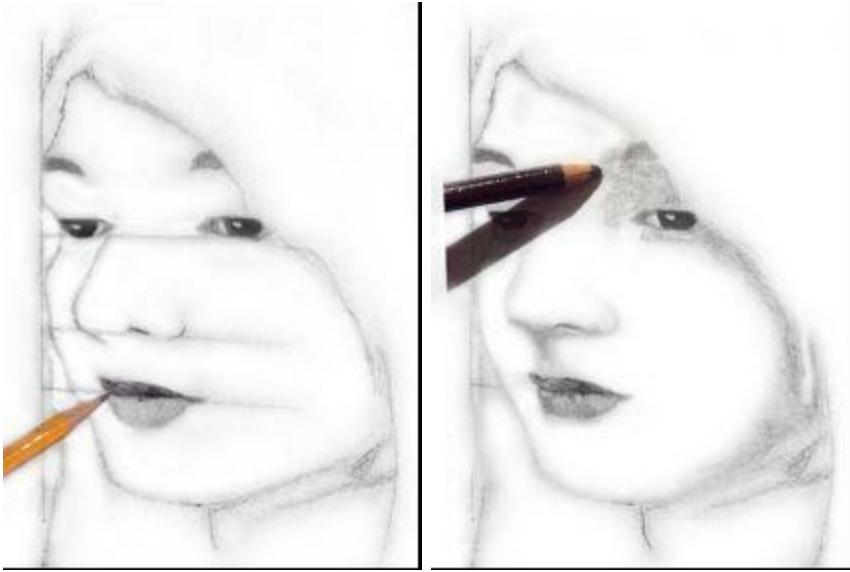
Since the portrait only shows the face and not the head as a whole, we only need to make sure that the facial features are properly placed according the certain angle of the head.

- Observe what parts of the facial ridges are aligned and use it as a base.

In this case, the brow bridge and the cheek bone is aligned.

Using a base line will easily discern how the facial features should be positioned, even without establishing the certain diminishing point that it follows.

- Start with the head's outline, establish the edge of the jaw line and then the head's thickness/mass
- Take note of the alignment of the lip's nearer end and the center of the nearer eye.



- Once all features are properly placed, remove the reference lines
- Define the details of each facial features with a pencil with a darker lead, (at least darker than the one you are going to use for shading)
- Start shading on the left side (or right side if you are left handed).

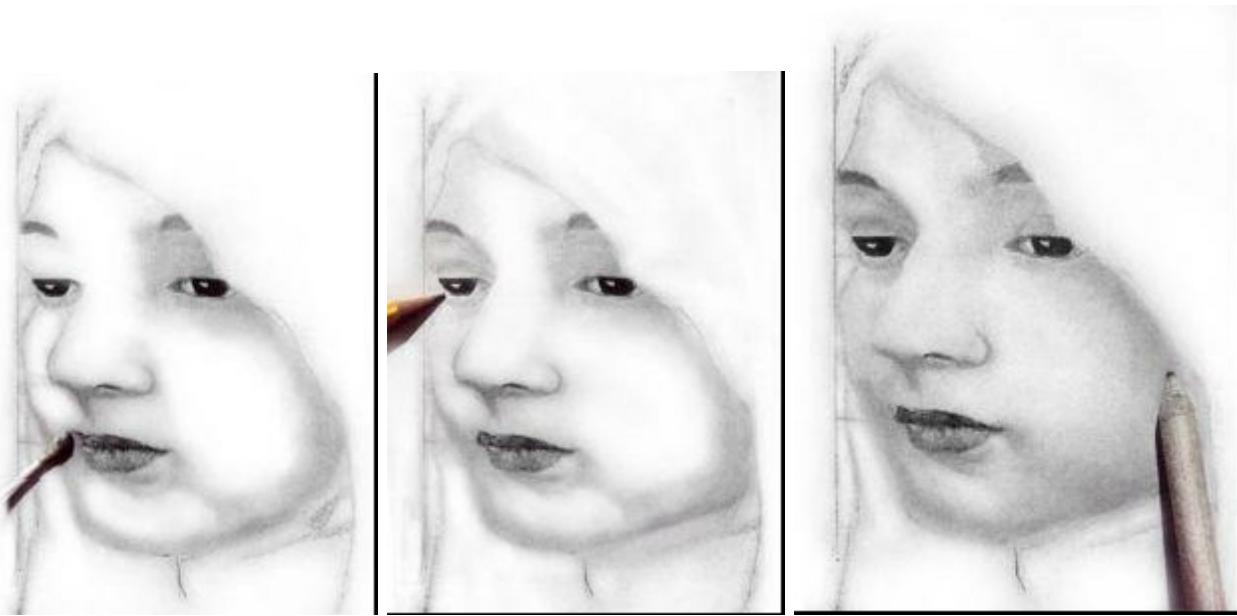
If the skin tone is bright, it is much easier to start with the obvious shades which are the darker ones. This tone will be blurred later on, and will serve as a shade to base upon the other tone values to even out the general skin tone.

Use a soft gray charcoal or anything with equal shade. Apply it gently and avoid marking the medium (paper) with too much pressure that may cause a permanent dent.

A bright skin tone should always appear as a mass with soft texture.

- Blend it gently and even out the dark shade, then use the same blending medium on the other areas with a brighter shade.
- Use the sides of a smudge stick to brighten the spots that needs a gradual adjustment in value.

You may think of using an eraser to do this, but the sides of the smudge stick is more than enough to make very little shade adjustment since you only need to lift off a little amount of the lead/charcoal.



- Keep on smearing the shades until it evens out. But keep in mind what parts should be brighter and what parts should look darker.

Smear the dark shades to make it blend with the other dark tones by using the stain on the smudge tool you used to apply a little amount of lead/charcoal on the bright portions (producing a brighter gray).

- Once all of the shade values of the skin tone are conveyed, start contouring the hair style of the model.

Our model does not have a wavy hair, a little bluntly black and simply layered. In this case, you only have to convey the layers and how it flows on the side down to her shoulder (not shown).

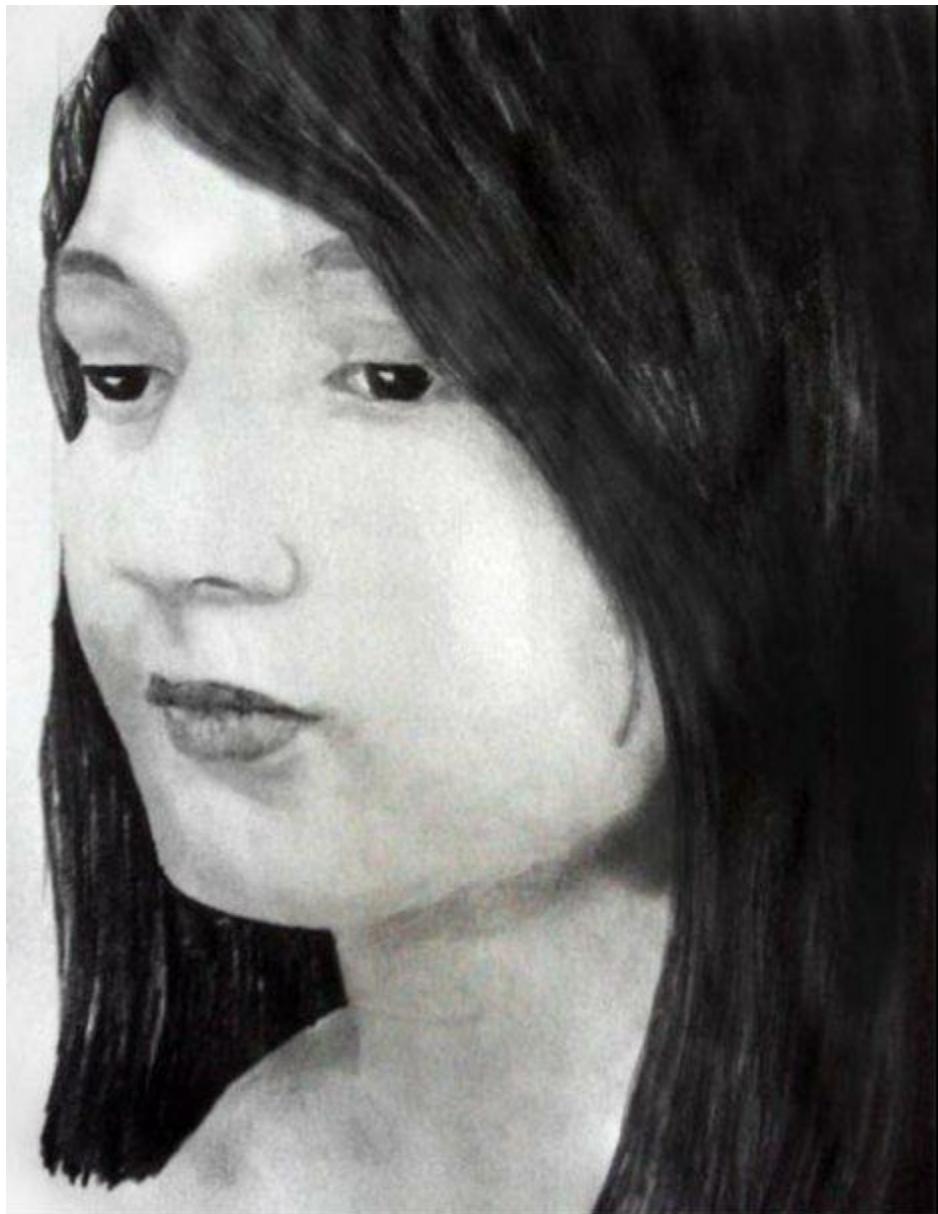
- Establish the flow of her hair, and then use a darker lead or charcoal to establish the darkest areas.
- Some portions of her hair highlights are better left barely marked, which means that the highlights would be a line of bright-gray lines.
- To leave the hair highlights as thin as possible, use a mechanical pencil to define the hair flow as a whole.

Overlap the dark shades you have made before by defining the hair flow once again with the mechanical pencil, to make it appear like the dark shades are just shadows of the hair's dimension values (to establish the hair layers).

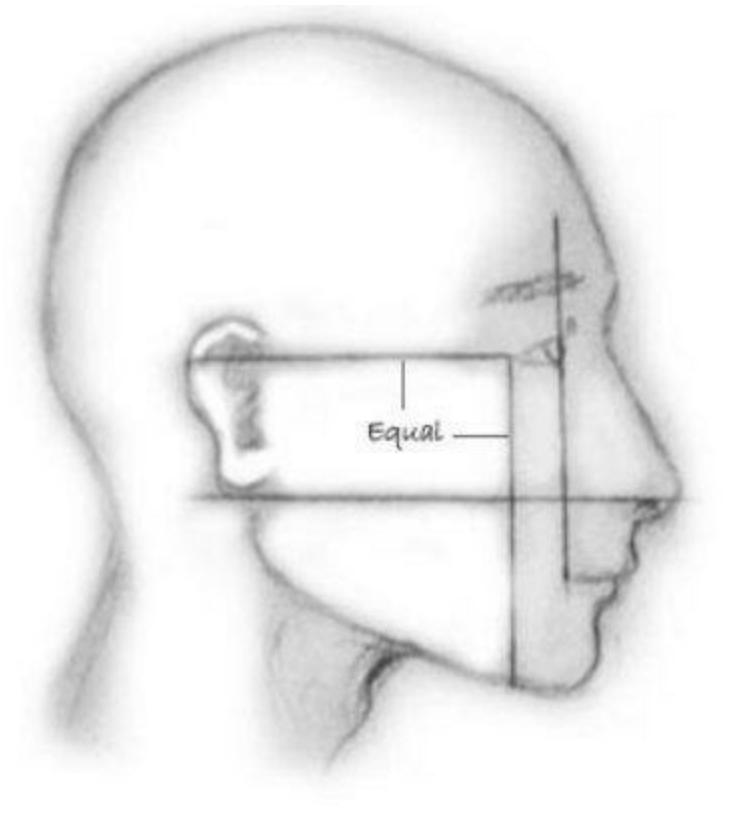
If the highlights of her hair vanished (accidently forgetting them or some line strokes

completely covered them) simply bring them out again by using an edge of an eraser, or a much better solution is to use a chisel-shaped kneaded eraser. Then just make them appear thinner by using the same process (applying line strokes that go with the hair contour).





Side view/ Profile



There are only few constant measurements when you draw a head in side-view, and most of them are still based on the measurements of the facial features in front view.

- The distance of the eye to the chin is nearly similar to the distance of the eye from the further edge of the ear.
- The exposed tip of the mouth is still aligned at the center of the eye.
- The edge of the nose is still nearly aligned at the lower tip of the exposed ear.



Our Model

□ Since the whole shape of the head is shown on the picture, we can start conveying the model's particular head shape with a box.

The constant length (tip of the eye and down to the chin, and tip of the eye to the edge of the ear) measurement of an average head shape is not applicable to the model. But still, all craniums are almost a perfect circle, which means that we can still start to construct his head shape with a square/box.



- Divide the box into four equal sections

The idea is the same as drawing in a grid, to limit the provided space so you can easily locate the proper positions of each features and how the outline change its course from the other box to another.

I find it easier to construct the measurement and precise head shape of a model by starting with a box that excludes the nose. In this way, the active lines or facial ridges are near the base line which makes the distance (from the base line) easier to figure out.



- When you are done establishing the head shape and the distance between each features, convey the necessary details such as the certain shapes of the facial features and the inner hair outline. And then erase the reference lines.
- When all the unnecessary markings are erased, start applying the first layer of the shading.

If your model has a dark toned skin, playing with the different gray tone values is more sensitive. Starting with the darkest shade can lead to a skin tone that may seem to have a high contrast density (amplified dark shades and bright tones).

In this case, it is much easier to convey a more fitting gray tone by starting with the lightest/brightest quality.

It is much easier to configure the different shades by applying the tone in several layers, starting with the general tone that covers the whiteness of the medium/paper.

You don't want it to look too bright compared to the original picture, this will make the skin tone appear in quality that is incomparable to the model. But remember that we are applying the shades carefully so it won't be too dark either.

Start applying the primary tone at the sides of the head. In this way, if the tone you applied is still too dark, you can just lessen the pressure on your smudging to the other parts or you can

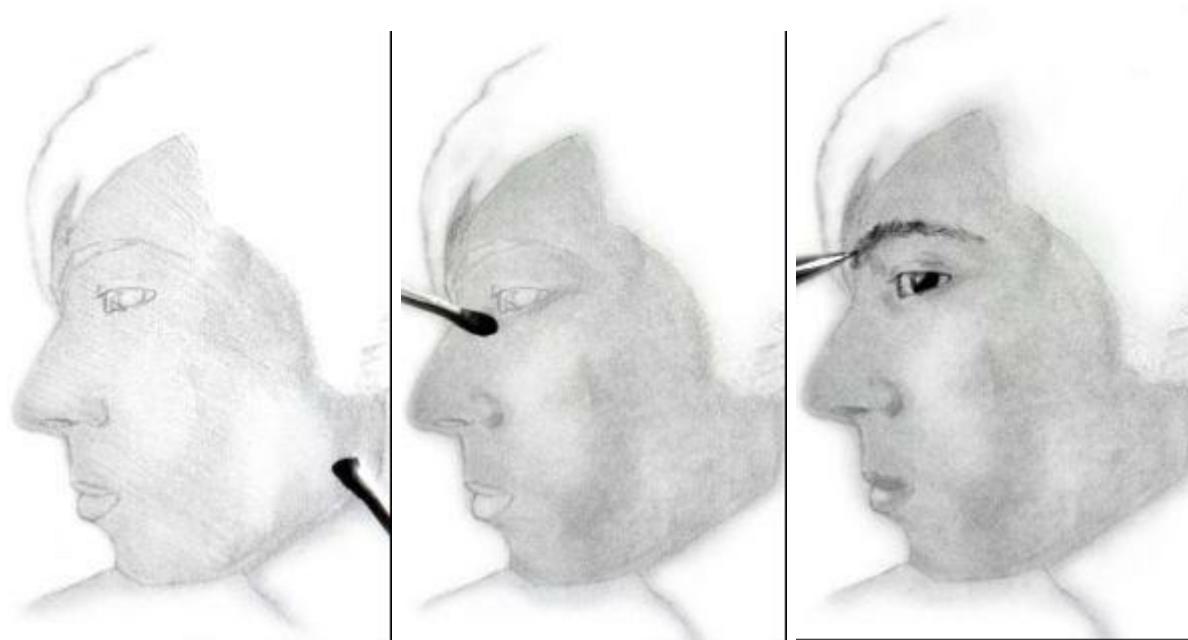
just simply lessen the lead/charcoal by carefully flattening it out with an eraser.

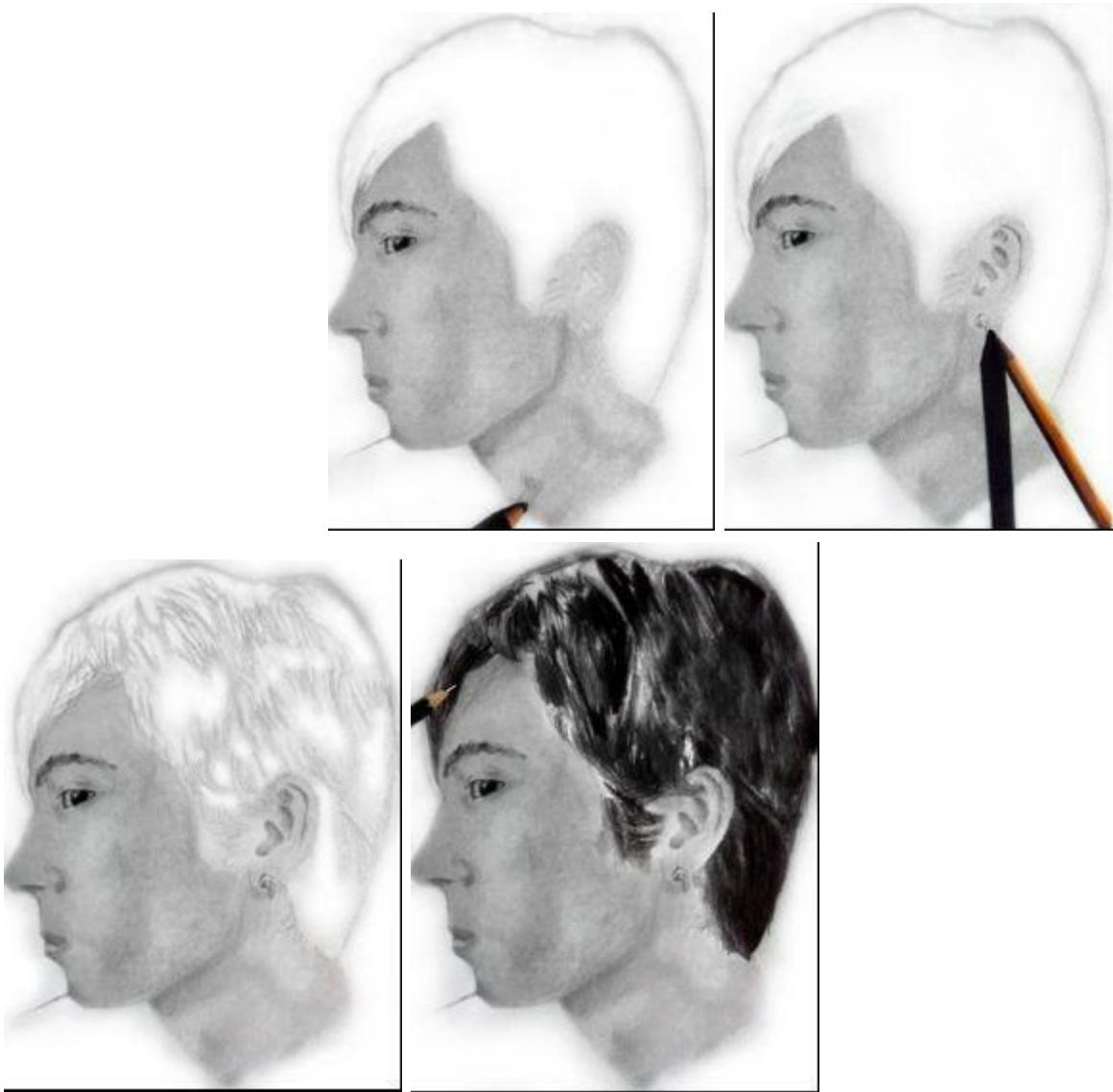
If you think you already conveyed a proper modulation of the bright/gray value for the model's skin tone then you can now start smearing the linear marks.

- Carefully smear the shade all around the areas of the face, removing the pattern of the linear shading to make it appear as a single solid tone.
- Use the stains of the shading tool to darken the areas of a stronger/darker value.

Observe the image of the model to locate what areas on his face should appear darker. Do not re-apply another layer of lead/charcoal because this will cause a shade that would be too far-off (too dark) from the primary gray tone. Instead, just simply use the stain from the shading tool you used before.

- Once the skin tone is defined, apply the details on the facial features with a darker lead using your mechanical pencil.





- Define the skin tone value on any other exposed skin (neck) using the same method.

If you think you need to re-apply another layer of lead/charcoal, apply it very lightly so you can even it out with the other relating gray tones easily (dark portions such as the shadow below the jaw and the muscle features of the neck).

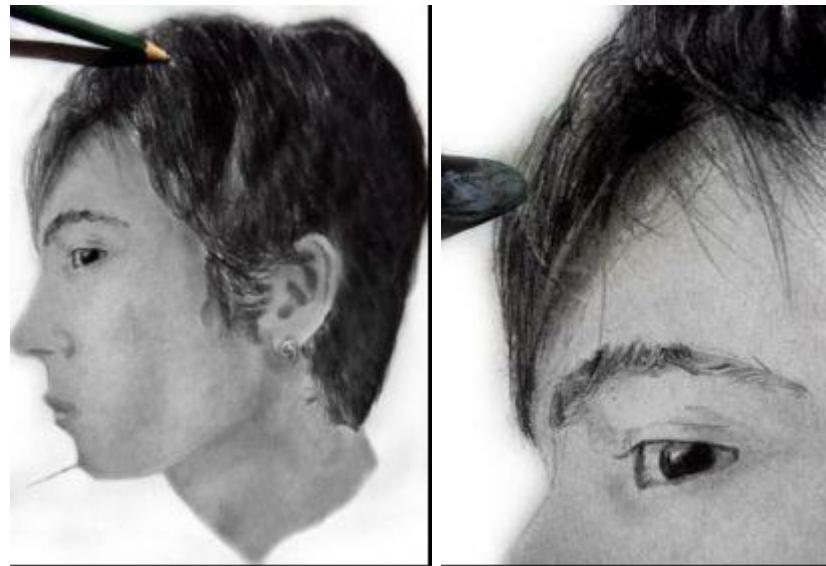
Since the short hair styles of men usually consist of several layers with different (almost random) directions, the pattern could be a little more intricate compared to the hairs of the females'. In this case, properly establishing the contour design of the hair style is more important.

- Establish the contour of the model's hair flow to serve as a guide for your shading. Observe the obvious sets of short layers and how they overlap each other.

Start with the darkest tone values to convey the layers of the hair, and then define it completely using a mechanical pencil.

Re-define the highlights with your kneadable eraser (form it into a shape with a finer/thinner tip) to complete the realistic effect/appeal on the hair.

Observe the image if there is any bright portions that should be considered then use your eraser to recover the brightness (light reflections on the cheek and eyelid).





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